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No one here gets out alive: the *Bluebeard* story in therapy and in the culture

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Abstract: In this paper, the Bluebeard story is used to highlight mechanisms underlying an individual analytic case and some cultural phenomena from a Jungian perspective. I describe a patient whose psyche was dissociated into a tormenting monstrous figure and a regressed childish self, which Kalsched explains as activation of the archetypal defence system. As her analyst, I had to survive attacks of the patient's persecuting inner object, which she related to Bluebeard as a representation of relentless murderousness. At the cultural level, Bluebeard pertains to the concept of the totalitarian object (Sebek 1996) and to the pole of grandiosity of the Russian cultural complex.

Keywords: Bluebeard, dissociation, Jungian analysis, the archetypal defence system, the Russian cultural complex

Introduction

Bluebeard is a fairy tale written by Charles Perrault on the basis of a French folktale (Classic Fairy Tale: Bluebeard, 1997). The story has been reflected in novels (e.g., France 1920, Vonnegut 1987), opera (Ashley 2004) and cinema.

Bluebeard is a nobleman who has been married several times to beautiful women but they have all mysteriously disappeared. He marries a young girl and allows her to use all the chambers in his castle except for an underground chamber that he strictly forbids her to enter. When the girl finally opens the room, she finds the dead bodies of Bluebeard's ex-wives there. She understands that her husband is a cruel murderer. When he discovers what has happened, he threatens to kill her, but her siblings come to help her and kill the monster.

Images from *Bluebeard* can deeply illuminate analytic work with individuals and help us to reflect on cultural processes. In this paper, I am going to describe an analytic case, in which motifs of *Bluebeard* were pervasive. I will also discuss some ideas related to the universal message of the tale and its meaning in the context of the Russian culture. To begin, I will briefly review contemporary literature outlining different perspectives on the *Bluebeard* tale.

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Understanding the *Bluebeard* Story

Bluebeard, as well as other fairy tales, can be understood from various theoretical perspectives. Osborne summarises various psychoanalytic approaches to the tale:

> In a Freudian interpretation, Bluebeard is about sexual indiscretion and the anger of being sexually betrayed. From a Lacanian perspective, Bluebeard is about power and the refusal of sharing knowledge … Bluebeard is also about making choices and facing the truth, as well as the inner processes of awareness. It is about leaving behind a state of innocence and foolishness and advancing toward freedom, in search of who we really are.
>
> (Osborne 2014, p. 136)

Jónsdóttir (2015) analyses the tale and its retelling in novels from a feminist perspective as a reflection of socially prescribed gender roles. The author focuses on an imbalance between power and obedience, activity and passivity. From a Jungian perspective, Estes (1992) views the figures of the tale as representations of psychic structures: e.g., the girl's brothers who come to rescue her can be interpreted as her animus aspects, and Bluebeard is understood as an inner predator.

Bluebeard does not fit the picture of a typical fairy tale, which traditionally ends with a family reunion, a marriage or any other representation of *coniunctio* (Jung 1970). As Osborne (2014) explains,

> Fairy tales start with an unhappy situation at home (e.g., Cinderella), and end with a marriage that will last forever. In Bluebeard, the story starts with a young woman leaving the safety of her home and marrying a wealthy man, which departs from the traditional fairy tale. Marriage is not seen as living happily ever after.
>
> (Osborne 2014,p.132)

Some authors (e.g., Jónsdóttir, 2015*)* find similarities between *Bluebeard* and other tales, in which a brave girl, instead of falling victim to a cruel murderer, manages to stop his crimes. For instance, in the English tale *Mr. Fox,* as well as in the Grimm's tale *The Robber Bridegroom* (Grimm, J. & W., 1884), a girl discovers that her rich suitor is a merciless robber and murderer. She exposes him during their wedding feast and the bridegroom gets caught and sentenced to death. There is a similar tale, also called *The Robber Bridegroom (Жених-разбойник)* in Russian folklore (Chernychev, 1950). The Russian reader will probably be more familiar with Pushkin's (1825) poem, *The Bridegroom* (*Жених*), based on this tale. The heroine, Natasha, was so resourceful as to invite the court to her wedding. During the feast, Natasha tells how she witnessed her bridegroom murdering his previous victim and shows the girl's ring as proof of her words; the court instantly arrests the criminal and orders his execution.

The plots of *Bluebeard* and *The Robber Bridegroom* show clear similarities that, according to Propp, from a historical perspective, represent 'a reflection of ritual actuality' (Propp 2012, p. 251). However, the psychological meaning of these tales is different. In *Bluebeard*, the girl marries a monster, narrowly escapes death at his hands and relies on her siblings' help, which comes at the last moment. The heroine of *The Robber Bridegroom* foresees the danger, does not get involved with the murderer and cleverly arranges a situation where she can expose him safely to the public. As Estes puts it, 'When a woman is strong in her instinctual nature, she intuitively recognizes the innate predator by scent, sight, and hearing … anticipates its presence, hears it approaching, and takes steps to turn it away' (Estes 1992, p. 54).

In this paper, I am going to describe a patient who manifested dissociation of her psyche into a regressed, childish self and a persecuting monstrous figure, which the patient related to Bluebeard, a cruel murderer from the fairy tale. Motifs from the tale are pervasive in her early childhood and in adult life.

Bluebeard in analysis: Archetypal Defence System

The patient, who I will call Zoya (it's not her real name), came to me in autumn 2014 because she wanted to 'sort things out' in her relationships with men and her life in general. Zoya was 32 years old, married, with a young son; she had an extra-marital love affair, which was coming to an end to her bitter disappointment, and a job in finance, which she was going to quit.

As a child, Zoya lived in a village with her paternal grandmother and two of her granny's sisters, both single elderly women with physical handicaps. These three women had raised Zoya's father like 'three mothers' and maintained their influence over him in his adult life. When Zoya was about five years old, the old women accused her mother of infidelity and made her leave the house. The reason for the accusation was ridiculous: she had gone to the south for a vacation without her husband. Zoya stayed with her father and the three grandmothers whilst her baby sister was taken by her mother. For many years Zoya was separated from her mother and felt that she could not even mention her in conversations with her father and grannies. Already here, typical patterns of the Bluebeard story can be seen, that is, cruel punishment for disobedience, metaphorical murder and unspoken secrets.

When Zoya was in her teens, her parents suddenly reunited and started living together as if nothing had ever happened. The topic was never discussed in the family afterwards, as if it were just one more dismembered corpse in a secret room.

Zoya was a good student at school. After graduation, she was told by her family to enter a reputable university and choose a profession in which she could earn a good living, so she started studying economics. As a student, she got acquainted with a young man whom she later married. The patient

explained that she did not intend to get married at that time, nor did she want to have children, it 'just happened' that she became a wife and a mother. She pitied the man because he looked miserable and complained of difficulties with surviving in the cruel world. Very soon however, she became irritated by her husband's helplessness and by the fact that they had too little sex. Finally, they decided that they could both have extra-marital affairs. Zoya found a lover, who for about a year made her feel satisfied, but then told her that she was 'too much' for him. Zoya was deeply disappointed.

Before she came to me, Zoya had had a few educational courses in psychology and had read books on psychoanalysis. During our sessions, she behaved like an exemplary analytical patient: she would come on time and speak about whatever came to her mind, including her childhood, current life situation, sexual problems, thoughts and feelings connected to other people and to the analyst. She often complained about her current love affair and about her husband, whom she was unable to separate from, although they both understood that the marriage was falling apart. I felt protective towards the patient and wanted to support her, but at the same time I felt a bit alert and cautious. This countertransference seemed rather peculiar to me and I decided to monitor it in order to understand its meaning and roots.

Soon I noticed what made me feel alert: Zoya had certain rigid ideas about Jungian analysis and disapproved of any digression from what she considered a 'proper analysis'. I had the feeling she had read a textbook on analysis and had learnt some paragraphs by heart, without trying to fully understand their meaning and significance.

For instance, once she was speaking excitedly about a recent conversation with her husband. I was listening to her silently, trying to understand what we could make of this event. Suddenly she interrupted herself and asked me in a rather aggressive manner: 'Why haven't you stopped me?' I did not understand what she meant, and she explained: 'the patient is supposed to speak about him- or herself during a session, and the analyst should stop the patient whenever he or she digresses from the topic and starts discussing somebody else'. When I tried to interpret this idea in light of her relationships with the 'grannies' in her childhood, who tended to give her rigid instructions, she replied angrily: 'I have no idea what you are talking about' and went silent till the end of the session. When the time was over, she stood up, her face red with anger, left the room and slammed the door. Although manifestations of her irritation were not always so vivid, this pattern occurred quite often: she would attack me for not being a 'proper analyst' and she would say 'I don't understand what you are talking about' in response to my attempts to interpret these episodes.

Zoya explained that a good analyst should give her clear instructions and 'inspire' or 'encourage' her activities. By this she meant active expression of approval when she was speaking, for instance, about her wish to start drawing or dancing. My reaction did not seem very enthusiastic to her, and

she was angry at me for not being supportive, like her instructors at a psychological course who would encourage her in such situations. Once she told me that I was 'too weak', and I almost heard her end the phrase '… like my father'. She did not say it aloud on occaison, but her father's weakness was frequently discussed in the sessions.

A father transference had become quite obvious to me by then, but I felt that I was more interested in a different aspect of the transference-countertransference relationship, that is, a rather peculiar split between a little girl longing for love and care on the one hand, and a lurking predator always ready to attack me, on the other. I felt affection towards the former and was irritated by the latter. Sometimes before Zoya's session I would even feel that I did not want her to come.

In relation to the Bluebeard story, I felt that she was a ruthless monster who would forbid me to enter some rooms in her house, and I had to be very careful in order not to stir up her anger, otherwise she would metaphorically murder me by dismissing all my interpretations. The murderer in the tale did not commit his atrocities spontaneously but looked for a reason - or, rather, an excuse – for his violence. When his wife entered the forbidden chamber, it was 'inappropriate behaviour' which should be punished, exactly as my words had when they triggered my patient's anger.

I did not share this association with the patient, but soon afterwards she started speaking about herself as 'a monster' in relation to different situations in her life outside the analysis. I thought that, as a child, Zoya might have perceived herself as a monster who symbolically murdered her mother, and in adult life, she might feel that she made both her husband and her ex-lover impotent.

One day Zoya brought the following dream which she said was a recurrent dream:

> The dreamer was on the street. There were zombies walking everywhere around her. She saw her ex-lover, who was apathetic, exhausted and barely alive. She felt that his condition was her fault. Then she saw a door, opened it with a golden key and went upstairs. Much to her surprise, there was another world outside, a 'normal' one: people were walking on the streets and there were no zombies around.

The dream struck me as a picture of Bluebeard's world turned upside down: instead of entering a scary chamber downstairs, the dreamer apparently feels at home in the abhorrent underworld before discovering another safer world upstairs, outside the previously locked door. This safer world was not attractive for her.

The world of Bluebeard, in which the vulnerable childish self coexists with a sadistic tyrannical figure, is described well by Donald Kalsched in his books '*The Inner World of Trauma: Archetypal Defenses of the Spirit*' (1994) and '*Trauma and the Soul: A Psycho-Spiritual Approach to Human*

Development and its Interruption' (2013). Kalsched explains how this split develops:

> An infant or young child who is abused, violated or seriously neglected by a caretaking adult is overwhelmed by intolerable affects that are impossible for it to metabolize, much less understand or even think about. A shock to the psychosomatic unity of the personality threatens to shatter the child to its very core … Fortunately this shattering almost never happens - at least not completely. Instead, a life-saving split occurs that we call *dissociation*. … Dissociation … prevents annihilation of the unit self … The unbearable affect is distributed to different parts of the psyche that cease to 'know' about each other so that the personality does not have to suffer the unspeakable horror of trauma *as a whole* …. This allows life to go on, albeit at a terrible price - i.e., loss of the animation and vitality that have always been associated with en-souled living.
>
> (Kalsched 2013, p. 10-11)

The child's inner world is divided between regressed and progressed inner objects, the former represented by a child in 'psychic retreat' and the latter by a daemon, or a persecuting figure who is a part of 'the self-care system'. This could be observed in Zoya's inner world: her inner child was helpless and vulnerable, and her inner monster was a bloodthirsty Bluebeard, ready to attack her and people around her.

The patient had been in analysis about a year and a half when she decided to leave her job in finance and start a private practice as a psychologist. The way in which she implemented her decision was quite peculiar: she deliberately perpetrated a minor transgression of corporate ethics, not so serious as to face legal proceedings but noticeable enough to be asked to leave the company, which she did. She was unwilling to explore her motivation with me and insisted that she just 'did what she could'. I understood her behaviour as 'turning the tables': now she was the wrongdoer who had to be caught and punished by an external figure, a projection of her inner monster.

Zoya started looking for a job as a psychologist. She did not intend to do any in-depth work with individual clients but tried to conduct supportive and instructive group workshops, which was quite a realistic choice. However, she kept complaining that many of her clients were 'the wrong clients', just as I was 'the wrong analyst': they spoke about irrelevant things and were not ready to behave in accordance with her rules.

She said that she felt constrained and bored at work. When we explored this pattern, it appeared that Zoya always felt alive when dealing with her 'childish' part, while constant strain on her 'progressed' part would always make her feel bored. It was quite understandable indeed: the monstrous defensive figure was lifeless and lacked vitality.

A few months after that, she raised the issue of her difficulties in separating from her husband. I gave her an interpretation connecting the current

situation to her parents' separation, which was traumatic for her as a little girl. The patient gave her typical answer, 'I don't understand what you are talking about', but the next moment started crying, without knowing why, as she said. I understood that she was mourning her previously un-mourned loss. At the next session she said that she felt relieved for an unknown reason. Afterwards, she managed to separate from her husband without any difficulty: he started living separately but they stayed in touch, and he took part in his son's upbringing.

The patient had been in analysis for about two years when she brought me a dream which we understood as a transference dream:

> The dreamer is looking at a lake, where a few mermaids are playing and swimming. Suddenly she realizes that one of the mermaids is male; she is curious whether he has a penis. She feels attracted by the figure but is afraid that if she goes closer, the male mermaid will pull her into the depths of the water, and she will die.

The male mermaid is a figure that excites and attracts her, but at the same time it is frightening as one of the 'daemons' of the archetypal defence system. In the transference, I was perceived as a dangerous and seductive figure: the patient wanted to be closer to me, but at the same time she felt that closeness would be dangerous.

Zoya went to an exotic country on holiday and wanted to have a one-night stand with a handsome local man. This could be understood as an acting out of her eroticized transference onto me. Everything was fine until they started to have intercourse: she had a vaginal spasm so that the man could not penetrate her. When she discussed this event in her session, we interpreted it in the light of the Bluebeard story: 'everyone who tries to enter the secret chamber should be murdered'. The transference implications were also clear: the patient could not 'let anybody in', even if she was longing for closeness with this person, and the analyst was no exception.

It was therefore not a surprise to me – but I was nevertheless very upset - when Zoya declared that she needed neither analysis nor her work as a psychologist. She decided to return to work in the field of finance and quit analysis because she was 'fed up with all this nonsense'. She refused to discuss her decision for longer than one single session; she agreed to come back if she felt that she needed any further help.

I was upset and felt sorry for the patient and, though I wished her all the best, I was aware that she simply could not get out of Bluebeard's castle. This pattern was irresolvable: 'no one here gets out alive', Bluebeard's motto related both to the alive part of the patient's psyche and to anyone who tried to establish a relationship with her.

It is relationship that can heal the deep split in the soul; as Kalsched emphasizes:

> [It] is *relationship* that heals trauma. But not just any relationship. The kind of relationship that makes a difference is the kind of transformative relationship actualized in the best contemporary psychotherapy and psychoanalysis …. Such a relationship holds the hope that both inner and outer transitional space may open once again … and that archetypal defenses will release us into human inter-subjectivity and ensouled living.
>
> (Kalsched, 2013, p. 19-20)

Bluebeard at the Cultural Level

In my work with this patient, I kept in mind that her condition should not be understood exclusively at the individual level. Figures of *Bluebeard* convey an important message at the universal level of the collective unconscious; they are also reflected in the Russian culture, which influences both the patient and the analyst.

As a relentless serial killer, a cold-hearted psychopath, Bluebeard can be understood as a representation of the shadow, an evil part of human nature. In his book '*A Philosophy of Evil*', Lars Svendsen (2010) explores theological and philosophical views on evil and the various ways of counteracting it. He concludes, in agreement with Immanuel Kant and Hanna Arendt, that the root of evil lies in one's propensity to avoid individual thinking and individual responsibility and to rely on an external authority. As a remedy against it, Svendsen repeats a famous motto suggested by Kant: 'Have courage to make use of your own reason' (*Habe Mut, dich deines eigenen Verstandeszubedienen*!) (Svendsen 2010, p. 306). This is the power of insight that the heroine of *Bluebeard* acquired when she dared to enter the forbidden chamber. Evil is not only out there in the world, but also in the human psyche; one needs to be courageous to look at it and use one's own reason to fight it, rather than complying with prohibitions and judgements imposed by external figures. Estes (1992) addresses her Jungian interpretation of *Bluebeard* to women, but I think it is applicable, in more general formulation, to both genders: the story tells us about the courage we need if we are to face our inner predator and the resources we need if we are to overcome it.

The cultural level should be also taken into account. In Russia, massive trauma was a permanent reality of the 20th century, which influenced several generations of people, and the sinister figure of Bluebeard might be found at the cultural level as well. In Sebek's terms (1996), this figure can be compared to the totalitarian object, the all-mighty authority internalized by the individual in the process of socialization.

When the individual's inner world is dominated by the totalitarian object, his perception becomes polarised, which, according to Klein (1952), is typical of the paranoid-schizoid position. Bluebeard lives in a world of extremes, where

his beloved wife can instantly turn into an enemy and be executed without compassion. In a Soviet animated film *Very Blue Beard* (1979), which is loosely based on the tale, Bluebeard's wives were blamed for provoking his murderous rage: the first appeared to be a self-important fashion-monger, the second was obsessed with a healthy lifestyle, and the third was an adulteress. But even in this film, Bluebeard's world is shown to be split into extreme poles, with no shades or nuances: at one moment, he adores his wife and fulfils all her whims, and the next moment, without any transition, he explodes with lethal rage.

It can be argued that the film is just one more attempt to normalize violence towards women, which is also typical for some other versions of *Bluebeard* (Jónsdóttir, 2015). However, in the context of Soviet (as well as contemporary Russian) culture, the problem of gender imbalance can be understood as a specific case of a more general issue, namely, a tendency to normalize violence committed by a grandiose authority figure. In a fairy tale *The Monster Cockroach* (Тараканище) by Kornei Chukovsky (1921), all the animals - tigers, lions, wolves, bears – surrender to a cockroach who proclaims himself a dictator. When he demands that all the animals bring him their children so that he can eat them for dinner, they cry and mourn but do not even think of standing up for themselves. The situation is resolved when a stranger sparrow, unaware of the local custom of obeying the tormentor, simply swallows the bug. In contrast to the tale, with its typically happy ending, in reality such patterns are repeated and perpetuated. When Hanna Arendt (1962) discusses the mechanisms of totalitarianism, she emphasises its victims' self-sacrificial attitude as an especially striking feature of this kind of society:

> The disturbing factor in the success of totalitarianism is rather the true selflessness of its adherents: it may be understandable that a Nazi or Bolshevik will not be shaken in his conviction by crimes against people who do not belong to the movement or are even hostile to it; but the amazing fact is that neither is he likely to waver when the monster begins to devour its own children and not even if he becomes a victim of persecution himself, if he is framed and condemned, if he is purged from the party and sent to a forced-labour or a concentration camp.
>
> (Arendt 1962, p.307)

In terms of the *Bluebeard* tale, it means that the murderer's victim internalizes the prohibition to enter the secret chamber and recognizes Bluebeard's wrath as a valid reaction to whatever real or imaginary wrongdoings for which he might blame her. This phenomenon needs to be further explored; however, a preliminary understanding can be acquired if we remember the concept of the cultural complex. Singer and Kimbles explain that cultural complexes are in many respects similar to individual complexes: they are autonomous, operate outside conscious awareness, accumulate emotionally charged experiences

and 'tend to be bipolar, so that when they are activated, the group ego or the individual ego of a group member becomes identified with one part of the unconscious cultural complex, while the other part is projected out onto the suitable hook' (Singer & Kimbles 2004, p. 6).

As I have written elsewhere (Tsivinsky 2014), the Russian cultural complex involves a split between the pole of grandiosity and the pole of inferiority, and Bluebeard, the psychopathic monster who demands that his victims must blindly follow his orders, might be perceived as the figure related to the pole of grandiosity, while his victims are identified with the pole of inferiority. The pole of grandiosity, as I have shown, can be also related to the totalitarian object. The grandiose figure of authority is feared and held in awe at the same time, and the split is perpetuated and transmitted to the next generation.

Conclusion

In this paper, I have tried to show how images of *Bluebeard* are reflected in an analytic case and at the cultural level. The patient developed a traumatic split of her psyche into a regressed childish self and a persecuting figure associated with Bluebeard, a bloodthirsty murderer. During analysis, this split was reflected in the transference-countertransference dynamics: I had to survive attacks of the patient's inner predator, and after she developed more trust in our relationship, the emotional closeness became dangerous for her, and she left the analysis. As Jung explains, some dark aspects of the human psyche resist integration: 'Although, with insight and good will, the shadow can to some extent be assimilated into the conscious personality, experience shows that there are certain features which … prove almost impossible to influence' (Jung 1958, par.16).

I still think though, that a different analyst could have been able to help the patient integrate the split, a more empathic analyst perhaps, who would have been able to better relate to her suffering. 'Psychoanalysts…have begun to realize that *what has been broken relationally must be repaired relationally*. Early injuries to the infant-mother rapport and empathic resonance must be repaired in a new relationship' (Kalsched 2013, p.13).

Both individual and cultural traumatic splits can be healed with time if there is a safe container and empathic relationship becomes possible. However, the Bluebeard tale teaches us that in some situations it is very unlikely. The cultural situation may remain rather unfavourable for individuals in certain countries, and an analyst may feel that a certain patient cannot accept his help, and the analyst may be left feeling that nothing can be done to change that. In this case, we can only accept our limitations as an inevitable part of being human.

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Translations of Abstract

Dans cet article, l'histoire de Barbe Bleue est utilisée afin de souligner les mécanismes à l'œuvre dans un cas analytique et quelques phénomènes culturels à partir d'une perspective Jungienne. Je décris un patient dont la psyché a été dissociée en un personnage monstrueux et torturant, et en un soi infantile régressé, ce que Kalsched explique en tant que l'activation du système défensif archétypal. En tant que son analyste, j'eus à survivre les attaques de l'objet intérieur persécuteur du patient, qu'elle rapprochait de Barbe Bleue en tant que représentation d'une envie de tuer irrépressible. Au niveau culturel, Barbe Bleue se rapporte au concept d'objet totalitaire (Sebek 1996) et au pôle grandiose dans le complexe culturel russe.

Mots clés: Barbe Bleue, analyse Jungienne, dissociation, le système défensif archétypal, le complexe culturel russe

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In diesem Aufsatz wird aus einer Jungianischen Perspektive die Blaubartgeschichte dazu verwendet, Mechanismen aufzuzeigen, die einem individuellen analytischen Fall wie auch einigen kulturellen Phänomenen zugrunde liegen. Ich beschreibe einen Patienten, dessen Psyche in eine quälende monströse Gestalt und ein regrediertes kindliches Selbst zerlegt war, was Kalsched mit einer Aktivierung des archetypischen Abwehrsystems erklärt. Als ihr Analytiker mußte ich Angriffe des verfolgenden inneren Objektes der Patientin überleben, welches sie mit Blaubart als Repräsentanten unerbittlicher Mordlust in Verbindung brachte. Auf kultureller Ebene steht Blaubart in Verbindung mit dem Konzept des totalitären Objektes (Sebek 1996) und dem Pol der Grandiosität des russischen kulturellen Komplexes.

Schlüsselwörter: Blaubart, Jungianische Analyse, Dissoziation, archetypisches Abwehrsystem, der russische kulturelle Komplex

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In questo articolo, la storia di Barbablù è utilizzata per evidenziare meccanismi sottostanti un caso analitico e alcuni fenomeni culturali da una prospettiva junghiana. Descrivo una paziente la cui psiche era dissociata in una figura mostruosa e crudele ed in un sé infantile regredito, che Kalsched descrive come attivazione del sistema di difesa archetipico. Come suo analista, ho dovuto superare attacchi da parte dell'oggetto interno persecutorio della paziente, da lei collegato a Barbablù come rappresentazione di una implacabile furia omicida. A livello culturale, Barbablù riguarda il concetto dell'oggetto totalitario (Sebek 1996) ed è il polo di grandiosità del complesso culturale russo.

Parole chiave: Barbablù, analisi junghiana, dissociazione, sistema di difesa archetipico, complesso culturale russo

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В данной статье история Синей Бороды использована для того, чтобы осветить с юнгианской точки зрения механизмы, лежащие в основе индивидуального

аналитического случая и некоторых культурных феноменов. Я описываю пациентку, чья психика раскололась на мучающего монстра и регрессировавшее детское я. Калшед объясняет подобный процесс как активацию архетипической системы защит. Будучи ее аналитиком, я должен был выжить под атаками преследующего внутреннего объекта пациентки, которого она называла Синей Бородой – репрезентацией неуемной жажды убивать. На культурном уровне Синюю Бороду можно соотнести с понятием тоталитарного объекта (Sebek 1996) и с полюсом грандиозности в русском культурном комплексе.

Ключевые слова: Синяя Борода, юнгианский анализ, диссоциация, архетипическая система защит, русский культурный комплекс

En el presente trabajo, la historia de Barba Azul es utilizada para esclarecer los mecanismos que subyacen a un caso analítico individual, y ciertos fenómenos culturales desde una perspectiva Junguiana. Describo a un paciente cuya psique fue disociada entre una figura monstruosa y atormentadora, y un self infantil regresivo, lo cual Kalsched ha explicado como la activación del sistema arquetipal de defensa. Como su analista, he tenido que sobrevivir a los ataques de un objeto interno persecutorio de la paciente, el cual ella relacionó con Barba Azul como representación de un incesante impulso homicida. A nivel cultural, Barba Azul pertenece al concepto de objeto totalitario (Sebek 1996) y al polo de grandiosidad del complejo cultural Ruso.

Palabras clave: Barba Azul, análisis Junguiano, disociación, el sistema arquetipal de defensa, complejo cultural Ruso

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文中用蓝胡子的故事来强调在一个个体分析案例中发生的基本的心理机制， 以及从荣格学派的角度强调了一些文化现象。作者描述了一个病人， 其心灵分裂为一个折磨人的可怕人物和一个退行的孩子气的自我， 即卡尔斯切德所说的被激活的原型防御系统。作为她的分析师， 我必须要受得住这位病人迫害性的内在客体的攻击， 她把这个客体与蓝胡子联系起来， 代表了残酷的谋杀性。在文化层面， 蓝胡子属于极权主义客体的概念（Sebek 1996），是俄罗斯文化情结中自大狂的极点。

关键词：蓝胡子，荣格分析，分裂，原型的防御系统，俄罗斯文化情结